



BATMAN

No. 124

JUNE

Ten Cents



Detective COMICS

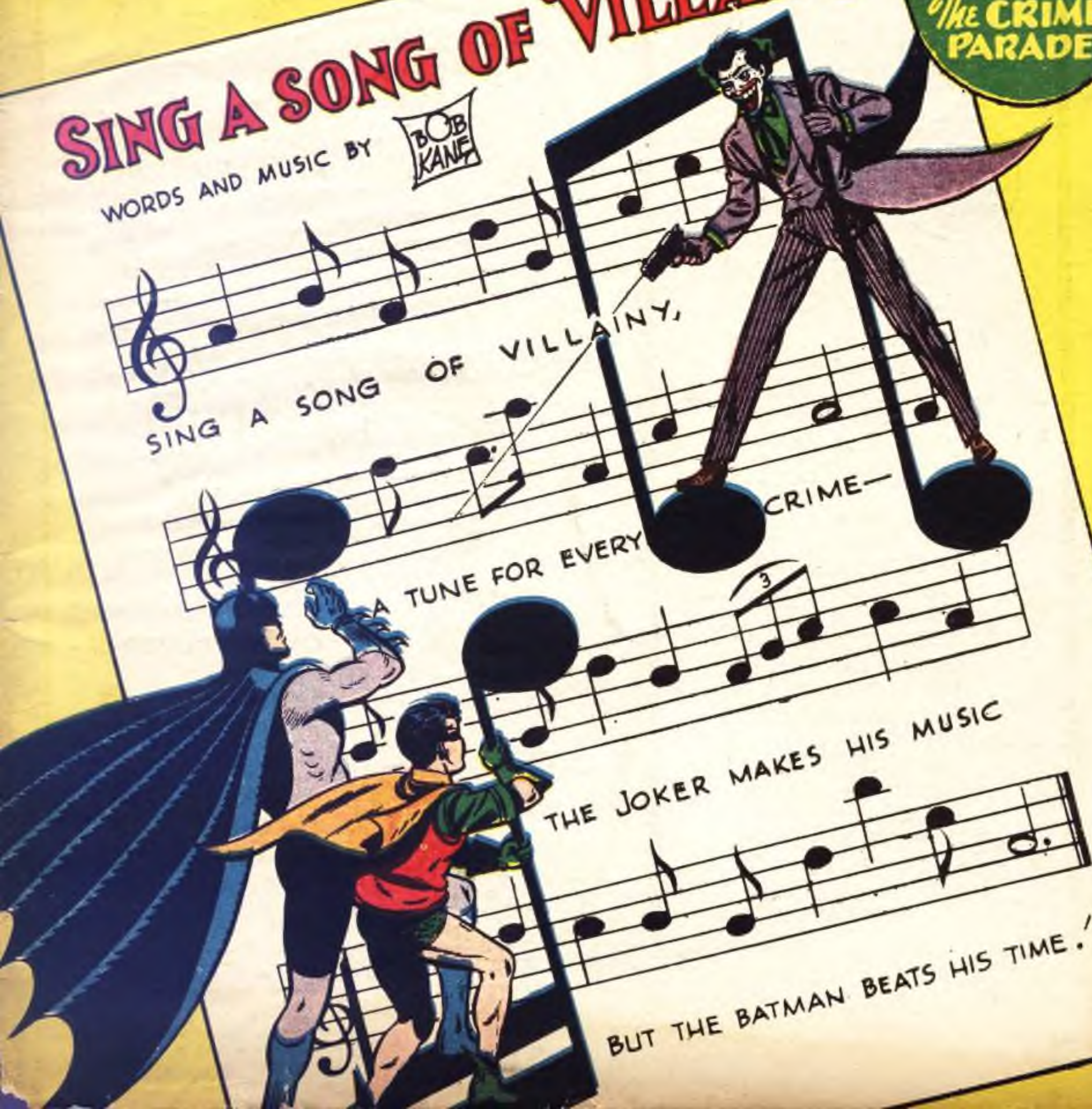
A 52-PAGE
MAGAZINE

SING A SONG OF VILLAINY

WORDS AND MUSIC BY

BOB KANE

A
SMASH
HIT
Featuring
THE JOKER
vs.
BATMAN
AND ROBIN
in
"THE CRIME
PARADE"



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WONDER WOMAN
WORLD'S FINEST COMICS



TAPIR,

A COUSIN TO RHINO,
WHO'LL TELL YOU
THIS SYMBOL
MEANS BOOKS THAT
ARE FINE-OH!



-ON THE COVER OF
**BOY
COMMANDOS**
FOR EXAMPLE!
IT'S YOUR
GUARANTEE
OF THE **BEST**
IN **ANY** COMIC
MAGAZINE!

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Printed in U.S.A.



BATMAN

WITH
ROBIN

SING A SONG OF VILLAINY

WORDS AND MUSIC BY

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A
SMASH
HIT
Featuring
THE JOKER
vs.
BATMAN
AND ROBIN
in
"The CRIME
PARADE"

SING A SONG OF VILLAINY,

A TUNE FOR EVERY

CRIME—

THE JOKER MAKES HIS MUSIC

BUT THE BATMAN BEATS HIS TIME!



A GROTESQUE FACE SPEAKS—

... AND NOW WE PRESENT—



—A FACE THAT IS THE WEIRDLY DESIGNED RADIO OF THAT CLOWN-PRINCE OF CRIME, THE JOKER!

—OUR DAILY PROGRAM OF POPULAR REQUEST SONGS—THE TUNE PARADE! THE SONG MOST REQUESTED TODAY IS "I FOUND A MILLION DOLLAR BABY!"



I'D LIKE TO FIND A MILLION DOLLARS—PERIOD!

THAT'S AN IDEA! WE CAN USE SONG TITLES FOR A STUNT TO BAFFLE BATMAN! A CRIME PARADE TO FOLLOW THE TUNE PARADE!

ONLY YOU COULD THINK OF AN IDEA LIKE THAT, CHIEF!



NEXT DAY, THE CRIME PARADE BEGINS!

...THE TUNE PARADE'S MOST REQUESTED SONG FOR TODAY IS "OLD MAN RIVER!"

THERE'S OUR CLUE FOR TODAY'S CRIME ... COME ON!



I THOUGHT WE WERE GOIN' TO BE RIVER PIRATES, BUT I GET IT NOW!

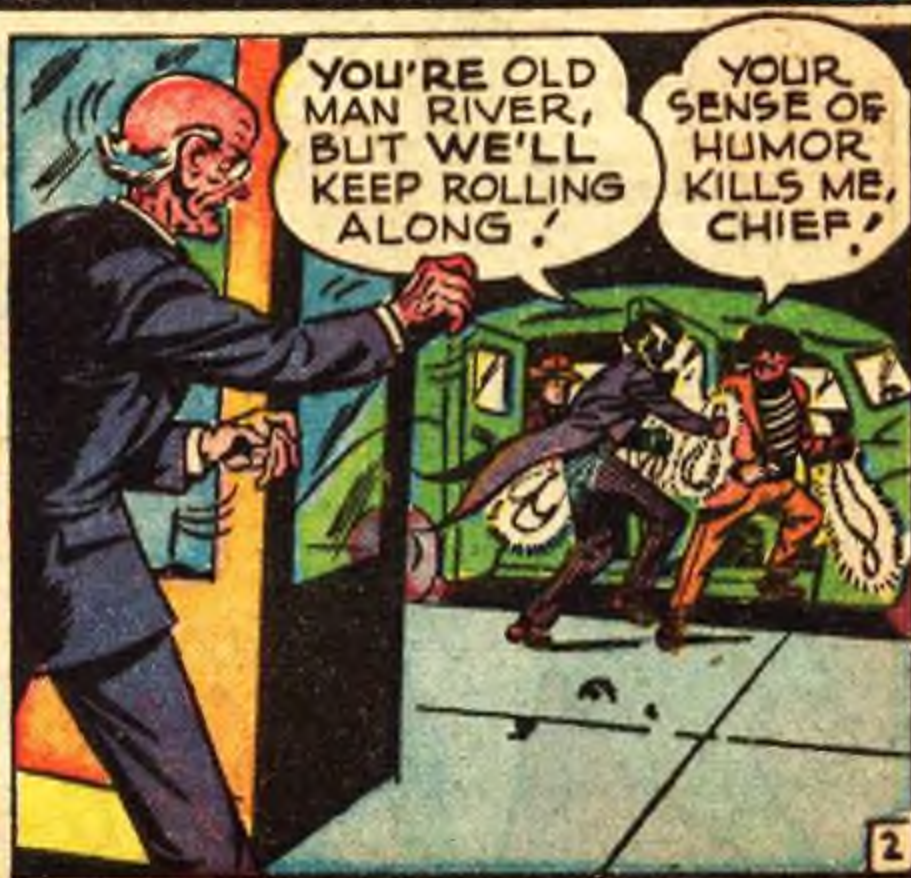
WM. RIVER DIAMOND MERCHANT

HA, HA! MR. RIVER WILL GET IT IN A MOMENT!



YOU'RE OLD MAN RIVER, BUT WE'LL KEEP ROLLING ALONG!

YOUR SENSE OF HUMOR KILLS ME, CHIEF!



LATER, A WEIRD SIGN FLARES IN THE SKY OVER GOTHAM CITY!

BRUCE, LOOK—THE BAT-SIGNAL! COMMISSIONER GORDON NEEDS US!

WE'LL CHANGE TO BATMAN AND ROBIN AND SEE WHAT HE WANTS... GET OUT THE BATMOBILE!

SOON, IN THE POLICE COMMISSIONER'S OFFICE...

THE JOKER ROBBED ME BECAUSE MY NAME IS RIVER, AND THE TUNE PARADE'S TOP TUNE TODAY WAS "OLD MAN RIVER"! HE SAID HE'LL FOLLOW THE TUNE PARADE WITH A CRIME EACH DAY!

SOUNDS LIKE HIS CRAZY HUMOR, ALL RIGHT!

NEXT DAY...

TO STOP THE JOKER WE MUST SOLVE THE TUNE PARADE CLUB BEFORE HE CAN COMMIT THE CRIME.

THE ONLY PLACE WHERE IT'S JUNE IN JANUARY IS IN FLORIDA!

YOU'RE RIGHT, BUT I DIDN'T EXPECT THE JOKER TO GO SO FAR AWAY FOR A CRIME!

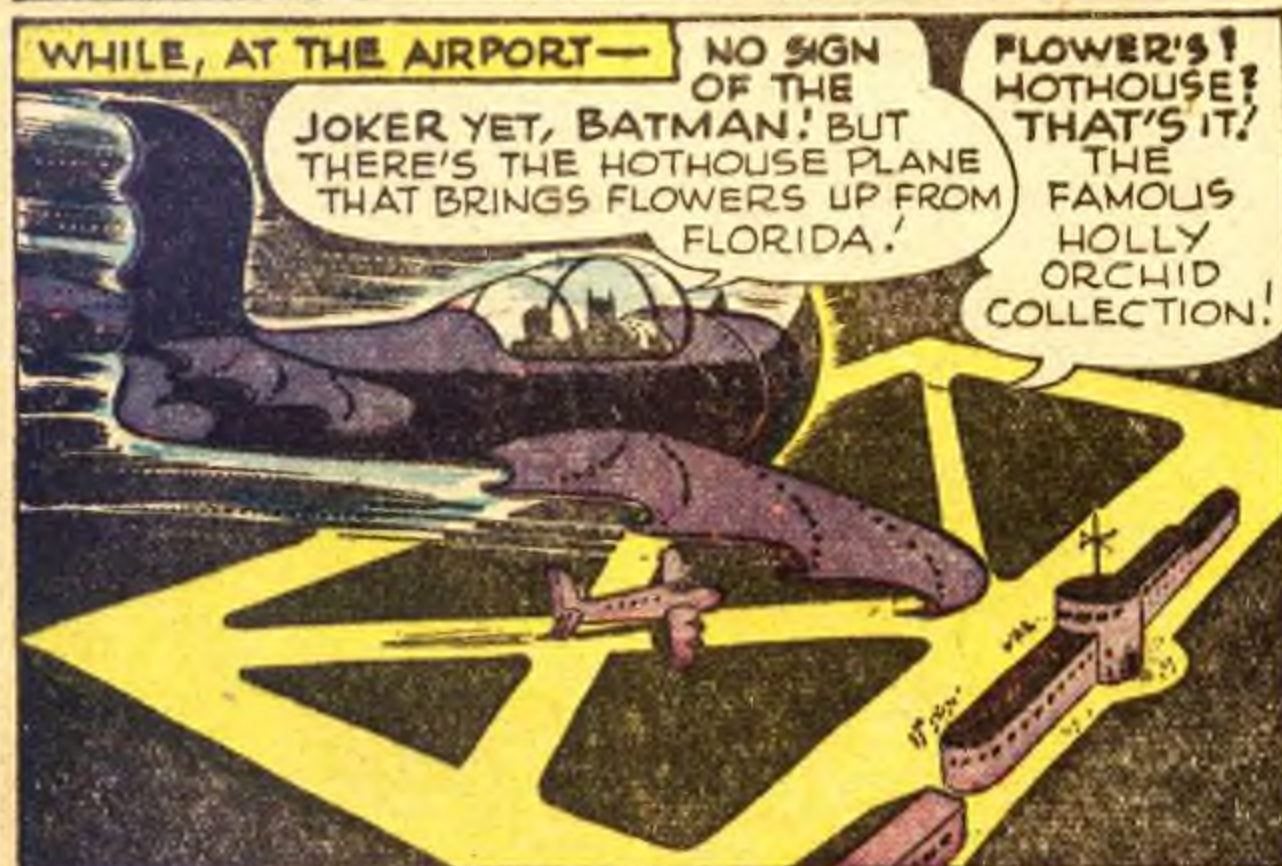
WE'LL HOVER OVER THE AIRPORT AND CHECK ALL FLORIDA-BOUND PLANES FOR THE JOKER'S MOB.

... TODAY'S MOST REQUESTED SONG IS "IT'S JUNE IN JANUARY!"

MEANWHILE, MILES AWAY, AT THE HOME OF HORACE HOLLY, MILLIONAIRE HOBBYIST...

SO—IT'S JUNE IN JANUARY IN THAT HOthouse, BUT WHAT'S IN THERE WORTH TAKING?

LOOT WORTH A FORTUNE!





BUT INSTEAD OF SMOKE APPEARING TO MARK THE SCENE OF A SONG-CRIME, SMOKE DISAPPEARS!

CHOKING THIS CHIMNEY WILL FLOOD THE WAREHOUSE WITH SMOKE! GET YOUR MASKS ON!

SMOKE IS ABOUT TO GET INTO THE WATCHMEN'S EYES! HA, HA!



BUT KEEN EYES SEE THE SUD- DEN CHANGE IN THE CITY SKY- LINE!

THAT'S ODD! THE CHIMNEY IN THAT BIG BUILDING SUDDENLY STOPPED SMOKING!

THAT'S A SILK WARE- HOUSE! COME ON-



THE SUPREME ACROBATS TAKE A SHORTCUT TO DAUNT THE JOKER'S DARING PLOT!



CHECK! IT WON'T GET IN MY EYES!

GOT YOUR MASK ON? THE PLACE IS FULL OF SMOKE!



BATMAN AND THE BRAT AGAIN! THEY'RE GETTING TOO GOOD AT SONG DETECTING!

AND THEY'VE GOT MASKS ON, TOO!



I'M GETTING ALL TANGLED UP IN THIS SILK!

HA, HA! THAT GIVES ME AN IDEA!





AT GOTHAM CITY POST OFFICE...

INSPECTOR, CAN YOU FIND OUT WHERE A BIG BATCH OF LETTERS IS MAILED DAILY TO THE TUNE PARADE?

I'LL ASK OUR MAIL COLLECTORS.

THE LAST FEW DAYS I'VE PICKED UP A BIG BATCH OF SUCH LETTERS FROM THE WATER STREET MAILBOX.

THEN WE'LL WATCH THAT BOX!

LATER...

IT'S NEARLY NIGHT AND NO-BODY HAS MAILED A BIG BATCH OF LETTERS AT THAT BOX YET!

WAIT! THERE'S SOMEONE WITH A LOT OF LETTERS NOW!

AND HE LOOKS LIKE ONE OF THE JOKER'S THUGS!

IN THE DEEPENING TWILIGHT, AN UNSUSPECTING CROOK IS TRAILED BY A GRIM SHADOW OVERHEAD!

MOMENTS LATER...

YES, ALL THESE LETTERS ARE TO THE TUNE PARADE! IT'S ONE OF THE JOKER'S MEN ALL RIGHT, AND HE'LL LEAD ME TO THE JOKER—AND ROBIN!





THEY'RE THE THIEVES WHO STOLE THE GOLD!

LEAVE THE MURDERERS TO THE POLICE! WE HAVE TO FIND THE GOLD!

IT'S STILL A MURDER CASE, BUT WE CAN'T LET THE GOLD GO!

THEY'RE A VERY DANGEROUS GANG, AND WE'VE GOT TO STOP THEM! WE'VE GOT TO FIND THE GOLD!

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1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

**U.S. BASKETBALL PLAYERS OPEN
FOUR MONTHS OF JAMES EARL
RAY CONSPIRACY, PART 1**

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 Malt Potatoes
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 100% Pure

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AIR WAIVE

THOUGH MANY THE TRAFFIC MARCHES WERE
CONSIDERED SUCCESSFUL, THE
FOLLOWING DAY, MONDAY, THE 11TH, THE
CITY WAS IN A STATE OF
CHaos. AND THE POLICE, THE
THE POLICE, THE POLICE, THE POLICE

"The Crime Scores"

THE NEW YORK PUBLIC LIBRARY
ASTOR LENOX TILDEN FOUNDATION
500 5TH AVENUE NEW YORK 17, N.Y.





BEHOLD! HERE FLOODS
THOUSANDS OF
THOUSANDS OF
PEOPLE ARE
GATHERING
OUTSIDE
THE
BUILDING
AT
NIGHT.



AND NOTHING WILL
STOP US ON OUR LAST
STAGE OF
THE
TRIP.



MINISTER OF AGRICULTURE THE PRIME MINISTER
ATTENDING LADY JOYCE AND TRAVIS, A WOMAN
& FATHER.

COME ON, GENTLEMEN,
WE'RE GOING TO
THE HOUSE OF
PARLIAMENT.



I WOULD LIKE TO
KNOW HOW YOU
WILL BE ABLE TO
DO THIS WITHOUT
THE RISK OF
BEING
KILLED.

THIS IS A
VERY
DANGEROUS
TASK, BUT
I AM
WILLING
TO
DO IT.



THEY DO NOT
KNOW
WHAT
THEY
ARE
DOING.

THEY DO NOT
KNOW
WHAT
THEY
ARE
DOING.

THEY DO NOT
KNOW
WHAT
THEY
ARE
DOING.



AS THE CHASE CONTINUES, LARRY CONTINUES TO PUNCH ALBERT'S...



THEY'RE THE ONLY TWO LEFT IN THE CITY...



THEY'RE THE ONLY TWO LEFT IN THE CITY...



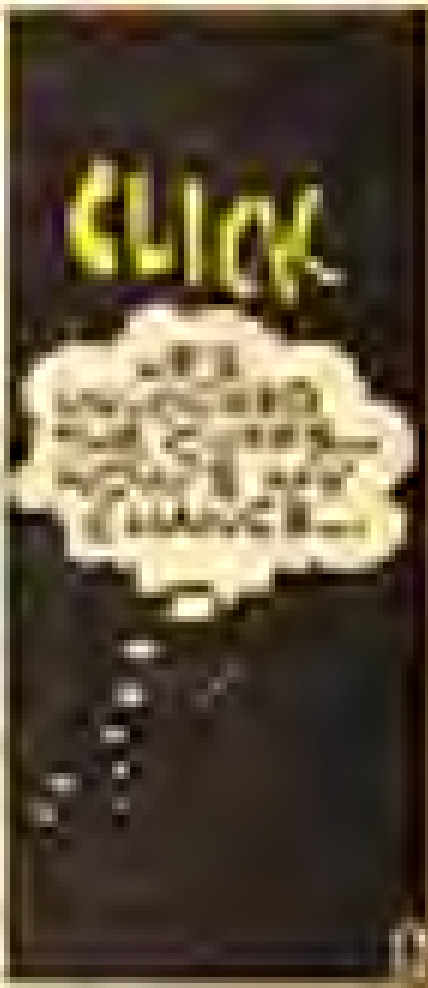
THEY'RE THE ONLY TWO LEFT IN THE CITY...



THEY'RE THE ONLY TWO LEFT IN THE CITY...



THEY'RE THE ONLY TWO LEFT IN THE CITY...





ARGL!



THEY'RE ALL RIGHT - BUT THEY'RE NOT THE SAME!



AND NOW!



THEY'RE ALL RIGHT - BUT THEY'RE NOT THE SAME!



THEY'RE ALL RIGHT - BUT THEY'RE NOT THE SAME!





WILLIE

Can you tell me
how to get to the
top of the mountain?

Yes, I can tell you
how to get to the
top of the mountain.



Yes, I can tell you
how to get to the
top of the mountain.



Can you tell me
how to get to the
top of the mountain?

Yes, I can tell you
how to get to the
top of the mountain.



Can you tell me
how to get to the
top of the mountain?



Can you tell me
how to get to the
top of the mountain?

Yes, I can tell you
how to get to the
top of the mountain.



Can you tell me
how to get to the
top of the mountain?



KNOCKOUT

by Stan Carter

BILLY CARTER ground his junior, Ole Buckman, with a thump. "Gee, Clay." As usual, the middle-aged Swedish had the punny smile, which was around by Billy's dad, quiet and quiet. It was still a hell time before opening time, but Billy, who wanted to be a boxer, had come in early to order to get some practice on the punching bag.

This morning, however, he noticed that the usually cheerful Clay seemed before and impudent. Felling on the punching bag gloves, Billy went over. "What's the matter, Clay?" he said. "You don't look very happy."

Clay's eyes smiled Billy's down past. "I'm all right, Mr. Billy," he said. "What time do you think your father will be home?"

"Oh, Dad's gone to Atlantic City, to a convention. He won't be back until day after tomorrow." Billy placed a gloved hand on the older man's shoulder. "What is it, Clay? Can't you tell me?"

The junior shook his head. "Not right now, maybe later," he found a voice. "I'll go get some breakfast for right back."

"Yes." Billy looked at the clock. It was almost opening time, and, although because Dad's got back to Carter's Academy until ten o'clock, Billy's father always seemed on opening at nine sharp.

Billy walked over to the showing gallery on the underground amusement in motion. He put in the plugs for the judges that open and shuttles and started the program under. A moment later he opened the front door.

He had almost given up the idea of doing any bag punching, but since it was actually about his parents before opening time, he decided to try and the show that, too, indeed, Officer Terence Levine had chosen him the night before as the "B."

Officer Terry, a former boxer, had picked up the work about money in the South Pa-

ado, where he had been ordered as an un-expected island. It would improve his punching rhythm....

Billy returned the bag, taking very much at last, then looking a regular satisfaction. As he punched, he thought about Clay. "Something really bad must be troubling him," Billy thought. "Clay usually has a smile." He tried to recall whether Clay did any punching, but couldn't. As far as both Billy and his father knew, Clay lived a quiet, respectable life in a furnished room on the other side of the tracks.

It was an ordinary neighborhood, rough and hard. Mr. Carter had offered to give Clay a room in his own home, but the junior had declined. "I have been down so long, Mr. Carter," he had explained, "that it would be hard for me to change."

Billy stopped a moment much at the last, almost starting a laugh for longer. He shook his head. "Good thing Terry didn't see that one," he groaned. "I'd think I didn't get anything out of the lesson last night." He started to make on the bag again, then stopped as two customers entered.

As he moved to look at the two men, he noticed. They were both short and quiet. They went back into and away before him. But it was their eyes that moved Billy's eye pictures, cold, hard eyes.

"You got a junior here named Clay?" one of the men asked. The man was clipped, rough.

"Yes, but he's not here right now, he'll be—" Billy stopped. "He's gone home."

The second man stopped forward. Billy was entirely surprised for the blue punch-er at him, it looked hard, real and like nothing but a punch.

The man who had first spoken ignored his man, pulled an oval looking gun from a shoulder holster.

"When Carter calls to you, tell him the word," the man who had smiled Billy said,

"The Camera." He grabbed Billy by the arm. "That jacket's coming back soon, isn't it?"

"Yes."

"Okay, anyway. Now you're being bright," Camera said. "You keep pointing that bag. Just when the emergency jacket comes in, you ain't gonna say nothing, are you?" "If there's people in this joint, you're just gonna keep on pointing that bag, or nothing" on the emergency. Right, Fridge?"

Fridge tapped his gun. "Right, Camera! Right, as usual." He looked toward the door. "There's someone. Remember, bright boy."

Three police came in, asked for Billy on charge, a quarter hour previous. Billy made the charge, then stood silent. So this was what Clay was worried about. These men were killers, undoubtedly. And they were not to get Clay! But why?

"But what can I do to help him?" Billy asked himself helplessly. He looked over at the two policemen, who were pretending to be busy at the shooting gallery. Camera was keeping an eye on the door. If only, Billy thought, there were some way to warn Clay before he came in.

A wave of loneliness swept over him as he saw Clay appear in the door. The jacket didn't get the two men, who turned their backs to him. Clay's face showed a little brightness. He came over to Billy, who was standing near the bag.

"You going out again, Billy," he said. "To the police prison. . ."

He stopped, his eyes bulged. Camera and Fridge were moving toward him. Now they were beside him, looking him over. "That's what we thought you might do," Camera said savagely. His fingers hit over Clay's arm, making the man wince with pain. "You want to go, eh?"

"Was a moment, Camera! There's a way!" Fridge whispered to a blue-eyed man who passed in the doorway. Billy's heart leaped. It was Officer Terry, he heard.

Fridge's man was right. "We're going to smash the whole thing," he said, "and if we don't want to get a shock, look—and the men, camera get out of here. Fast!"

Billy watched Officer Terry, somewhat of

anything again, come away. "How you doing with the bag, Billy?"

Billy's heart was pounding, and his legs were trembling. "I promised myself, before the place opened. . . . Now, I'll show you."

His face bent to the bag. But a man . . . ran a man, Officer Terry, smiling, watched Billy's skill. Then the smile faded slowly from his face, and a hard, worried look replaced it. Billy kept saying and Officer Terry watched him for a few more moments.

Finally, he stopped Billy on the back. "Okay, Billy," he said. "I have to be going. Get in with us. Are you on the emergency?"

He went out. Camera and Fridge were grinning at him at the lightened Clay. "Smart boy," Camera said. "You were a smart boy. Okay, come along, emergency. We got a new case waiting to take you for a while."

Clay's face was white as he dropped out the door, his feet dragging. Suddenly, as if in a dream, he heard a sharp command. "All right, emergency, up with your hands!"

Camera made the mistake of waiting for him. One bullet from the impossible police position in Officer Terry's hat took care of him. That spotlight the light in Fridge. Quickly, he held out his hands for the rifle.

Billy looked out. Officer Terry smiled at him. "It was simple, kid," he said. "These men were pushed and told me to shoot under they were taking Clay for a while. It was me like grabbing a couple of clay eggs." He turned to Clay. "Now, what's this all about?"

Clay gasped. "They're killers! I saw them smother Mr. Sophomore, the doctor, when he tried to stop them from hitting up his man, this morning!"

"So they came to get you," Officer Terry said. He smiled, looked over at Billy. "But all they got was a rule in the head, eh, Billy?" And then, "I got the camera, they have." He smiled. "Keep promising me that bag, kid. That system pay I learned from those South Pacific women isn't bad, is it? They thought not a rule in two heads—now do it in a beating bag in dressing system. And let such trouble with it. No look, eh?"





SLAM
BRADLEY

IN THE ALABAMA HOUSE
 THE HOUSE OF REPRESENTATIVES
 MET AT 10:00 A.M. MONDAY
 JANUARY 11, 1960. THE
 SPEAKER, HON. J. B. CLARK,
 CALLED THE HOUSE TO ORDER.
 THE PRAYER WAS BY
 THE REVEREND J. B. CLARK,
 CHURCH OF THE SOUTHERN
 METHODIST CHURCH, NORTH
 BIRMINGHAM. THE PRAYER
 WAS AS FOLLOWS:
 "O LORD, GOD OF HEAVEN,
 GOD OF EARTH, GOD OF
 ALL CREATURES, WE COME
 BEFORE THEE WITH HEARTS
 FULL OF GRATITUDE AND
 PRAISE. WE PRAISE THEE
 FOR THE LIFE AND DEATH OF
 JESUS CHRIST, WHO GAVE
 HIMSELF FOR US, THAT WE
 MIGHT BE SAVED BY HIS
 BLOOD. WE PRAISE THEE
 FOR THE HOLY SPIRIT, WHO
 DWELLS WITH US AND
 GUIDES US INTO ALL TRUTH.
 WE PRAISE THEE FOR THE
 WORD OF GOD, WHICH IS
 THE LIGHT OF OUR LIVES.
 WE PRAISE THEE FOR THE
 CHURCH, WHICH IS THE
 BODY OF CHRIST, OF WHICH
 WE ARE PART. WE PRAISE
 THEE FOR THE SACRAMENTS,
 WHICH ARE THE MEANS OF
 OUR SALVATION. WE PRAISE
 THEE FOR THE ANGELS,
 WHO SERVE THEE IN
 HEAVEN. WE PRAISE THEE
 FOR THE SAINTS, WHO
 HAVE GONE BEFORE US.
 WE PRAISE THEE FOR THE
 LIFE OF THE WORLD TO
 COME. WE PRAISE THEE
 FOR THE KING OF GLORY,
 WHO REIGNS WITH THEE
 AND THE HOLY SPIRIT,
 IN THE UNITY OF THE
 GODHEAD, FOR EVER AND
 EVER. AMEN."

**Journal of
the
Royal
Society of
Medicine**





AN UNUSUAL LAPSE...

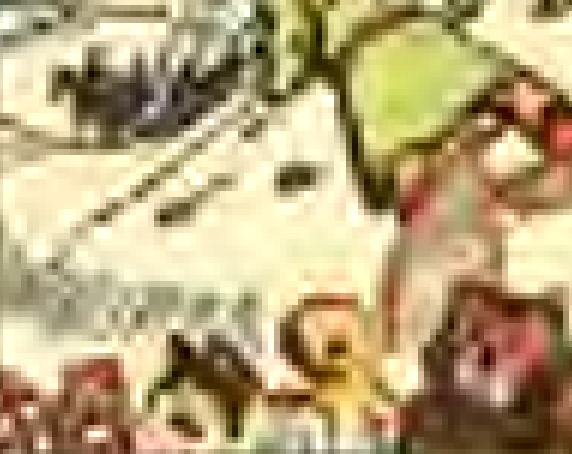
THAT BUREAU
WAS ABOUT
THEY WERE
A BUREAU!

THAT
BUREAU
WAS ABOUT
THEY WERE
A BUREAU!



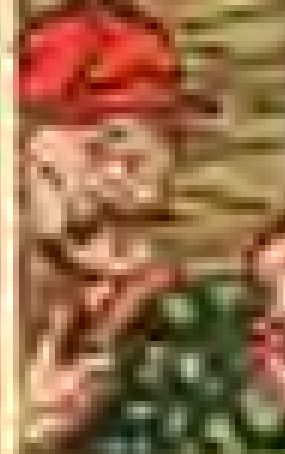
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THAT BUREAU WAS ABOUT THEY WERE A BUREAU!

AND AN UNUSUAL AND UNUSUAL
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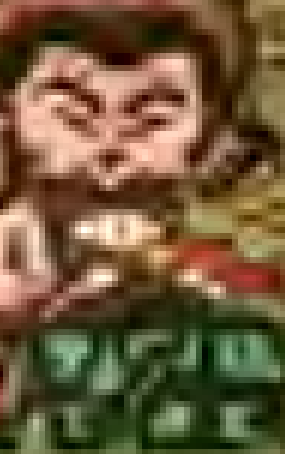
THAT BUREAU WAS ABOUT THEY WERE A BUREAU!

THAT BUREAU WAS ABOUT THEY WERE A BUREAU!



ALL THIS
THAT BUREAU WAS ABOUT THEY WERE A BUREAU!

ALL THIS
THAT BUREAU WAS ABOUT THEY WERE A BUREAU!



BLACKLEY AND
MURPHY ARE
ABOUT THEY WERE A BUREAU!



ALL THIS
THAT BUREAU WAS ABOUT THEY WERE A BUREAU!



THE BUREAU WAS ABOUT THEY WERE A BUREAU!

THE BUREAU WAS ABOUT THEY WERE A BUREAU!



ALL THIS
THAT BUREAU WAS ABOUT THEY WERE A BUREAU!







1. **Subject:** English
 2. **Topic:** The Great Gatsby
 3. **Question:** What is the main theme of the novel?
 4. **Answer:** The main theme of the novel is the American Dream.
 5. **Question:** What is the American Dream?
 6. **Answer:** The American Dream is the idea that anyone can achieve success and wealth through hard work and determination.
 7. **Question:** How does the novel illustrate the American Dream?
 8. **Answer:** The novel illustrates the American Dream through the characters of Jay Gatsby and Daisy Buchanan. Gatsby is a wealthy man who has achieved his success through hard work and determination, while Daisy is a wealthy woman who has inherited her wealth. Both characters are striving for a better life, but they are ultimately disappointed.
 9. **Question:** What is the significance of the title 'The Great Gatsby'?
 10. **Answer:** The title 'The Great Gatsby' is significant because it refers to the character of Jay Gatsby, who is the central figure in the novel. The title also suggests that Gatsby is a great man, despite his flaws.



THEY ARE ALL HERE TO STAY - BY TONY HUNTER



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 2. **Client:** [Client Name]
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